

RICE UNIVERSITY

**Warning Colors** for orchestra

by

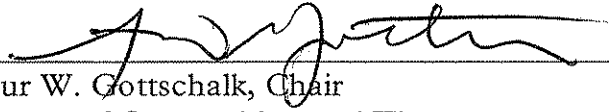
**Robert McClure**

A Thesis Submitted

In Partial Fulfillment of the  
Requirements for the Degree

**Doctor of Musical Arts**

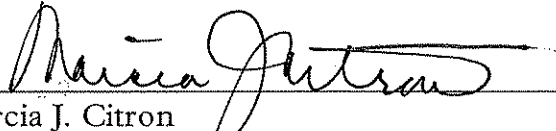
Approved, Thesis Committee:



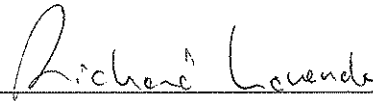
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## Abstract

### *Warning Colors* by Robert McClure

*Warning Colors* is a piece for orchestra scored for three flutes (second flute doubling alto flute in G and third flute doubling piccolo), two oboes, one english horn in F, two clarinets in Bb, one bass clarinet in Bb, three bassoons, four horns in F, three trumpets in C, two tenor trombones, one bass trombone, tuba, timpani, three percussion, harp, piano doubling celeste, and strings. The title is a phrase used in evolutionary biology in relation to the behavior of mimicry which is the core musical concept of the work. While writing a piece called *Desert Miniatures: Insects* for three bassoons in the summer of 2012, I learned about a butterfly, the Arizona Red Spotted Purple from the Sonoran Desert in Arizona which employs mimicry. The physical appearance of the butterfly has evolved to resemble another, noxious species of butterfly in the region, the Pipevine Swallowtail. The Red Spotted Purple is attacked far less because it has developed similar warning colors to the Swallowtail that predators have learned to recognize and avoid.

*Warning Colors* employs three types of musical mimicry. The first is harmonic mimicry in which a stable harmony is presented in either the winds or brass. The strings mimic the harmony by sliding around it using microtones. These moments of harmonic mimicry serve as structural pillars. Second, rhythmic mimicry occurs when a melody or line is performed simultaneously against itself, the mimicking melody having different rhythmic values. The two lines intertwine rhythmically, come into unison, and break away from each other in a heterophonic texture. The third, melodic mimicry, occurs when two or more lines mimic a source by matching its contour. However, these mimics are not the product of a simple transposition because they retain their own internal intervallic characteristics. The concept of mimicry informed many of the musical characteristics displayed and heard in *Warning Colors*.

# | Warning Colors

for orchestra

Robert McClure

Instrumentation

3 Flutes (2. doubling Alto Flute in G, 3. doubling Piccolo)  
2 Oboes  
1 English Horn in F  
2 Clarinets in Bb  
1 Bass Clarinet in Bb  
3 Bassoons

4 Horns in F  
3 Trumpets in C  
2 Tenor Trombones  
1 Bass Trombone  
1 Tuba

Timpani

3 Percussion

- 1. Large Tam Tam, Large Lion’s Roar, 2 Tom-Toms, Snare Drum, Slapstick, China Cymbal, Suspended Cymbal, Xylophone
- 2. Bass Drum, Slapstick, Woodblock, Glockenspiel
- 3. Large Tam Tam, Large Lion’s Roar, Tambourine, Slapstick, Suspended Cymbal, China Cymbal, Splash Cymbal, Crash Cymbals, Metal Plate or Anvil, Chimes, Vibraphone, Xylophone, Crotales (upper octave)

Harp

Piano (doubling Celeste)

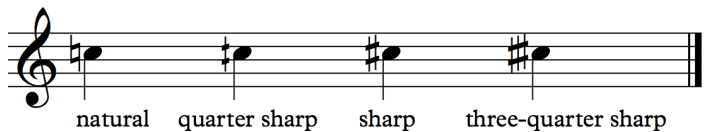
Strings

Duration: 7:45 ca.

Special Notation

Accidentals carry throughout the measure.

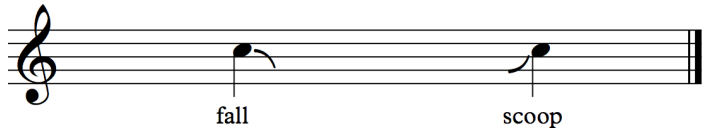
Microtonal Accidentals do not carry throughout the bar. They are restated at every instance. Only quarter sharp and three-quarter sharp microtonal accidentals are used.



Boxes - Contained in boxes is material for controlled aleatoric procedures with accompanying specific instructions. The black line extending from the box signifies how long the material is to be played/repeated. Dynamics may be given inside or outside of the box. Dynamics given under a black line cancel and supersede those given inside a box.



Fall and Scoop - Falls relate to Cello and trombone notation. Fall from written pitch immediately and throughout the entire duration given. Travel about three semitones lower than written pitch. The majority of the distance should be traveled at the end of the duration, like a fighter jet descending or a Doppler shift. Scoops are short glissandi directly before an attack. Starting pitch of the scoop is should be approximately three semitones lower than the written pitch.



Program Note

While composing *Desert Miniatures: Insects* for bassoon trio in the summer of 2012, I was studying various insects and writing character pieces based on each insect’s attributes. A butterfly called the Arizona Red Spotted Purple employs mimicry, a survival technique whereby the physical appearance of the insect evolves over time to resemble another species of butterfly, the Pipevine Swallowtail, which is noxious to its predators. The Pipevine Swallowtail communicates its toxicity to predators through its colorful wing pattern or “warning colors.” The Arizona Red Spotted Purple mimics the swallowtail’s warning colors to avoid being attacked or eaten. This concept of mimicry, evolving to appear harmful, was incredibly intriguing to me. Even more so was the thought that the predator chooses life or death, sickness or health, when it attacks a butterfly with these warning colors. Mimicry is employed by hundreds of insects, reptiles, and invertebrates such as the “mimic” octopus.

*Warning Colors* employs three types of musical mimicry. The first is harmonic mimicry in which a stable harmony is presented in either the winds or brass. The strings mimic the harmony by sliding around it using microtones. These moments of harmonic mimicry serve as structural pillars. The second type of musical mimicry is rhythmic in nature and can be categorized as heterophony. A melody or line is performed simultaneously against itself, the mimicking melody having different rhythmic values. The two lines intertwine rhythmically, come into unison, and break away from each other. The third type of musical mimicry is rhythmic as well but also related to melodic contour. The original line or source is performed. Two or more lines mimic the source by matching its contour but are not the product of a simple transposition as they retain their own internal intervallic characteristics. The concept of mimicry informed many of the musical characteristics displayed and heard in *Warning Colors*.

# Warning Colors

for orchestra

Robert McClure

# 4

# 4

♩ = 112

for orchestra

Robert McClure

The score is written for a full orchestra. The woodwind section includes Flute 1, Flute 2/Alto Flute in G, Flute 3/Piccolo, Oboe 1, 2, English Horn in F, Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, Bass Clarinet in B $\flat$ , Bassoon 1, and Bassoon 2, 3. The brass section includes Horn in F 1, 3, Horn in F 2, 4, Trumpet in C 1, Trumpet in C 2, 3, Tenor Trombone, Bass Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, 2, and 3. The strings section includes Harp, Piano/Celeste, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations including dynamics (p, f, mp, pp, n), articulation (tr, pizz.), and performance instructions (Solo, repeat figure randomly in the given time, add 3 more, not together).





21



22 23 24 5

Fl. 1

Fl. 2, 3

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

22 23 24

The image displays a page of a musical score, measures 25 through 27. The score is written for a large symphony orchestra, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with measures 25, 26, and 27 clearly marked. The score includes various musical notations such as rests, melodic lines, and dynamic markings like *ff*, *p*, *mp*, *f*, and *mf*. The woodwind section (Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1-3) has significant activity in measure 25, with some parts continuing into measure 26. The brass section (Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba) is mostly silent in measure 25 but has some activity in measure 26. The percussion section (Percussion 1-2, Vibraphone, Harp, Piano) is mostly silent in measure 25 but has some activity in measure 26. The string section (Violins I & II, Viola, Violoncello, Double Bass) is mostly silent in measure 25 but has some activity in measure 26. The score is written in a clear, professional style, with a focus on the musical notation and the layout of the staves.

[illegible]

31 32 33

Fl. 1 *f* 3 *pp* *f* *p* *f* *p* *f* *p* *f* 5 *p*

Fl. 2 *f* 3 *pp* *f* 3 *p* *f* 3 *p* *f* 3 *p* *f* 3 *p* *f* 3 *p*

Picc. *f* 3 *pp* *f* 3 *p* *f* 3 *p* *f* 3 *p* *f* 6 *p*

Ob. 1 *p* 3 5 *f* *mf* 6 *f*

Ob. 2 *p* 3 5 *mf* 6 *f*

E. H. -

Cl. 1 *f* 6 *p* *f* *mf* 6 3 *f*

Cl. 2 *f* 5 3 *p* *f*

B. Cl. 3 *f* *p* *f*

Bsn. 1, 2, 3 -

Hn. 1, 3 31 32 33

Hn. 2, 4 -

C Tpt. 1 *mf* *remove mute* *mp* *p* *mp* *p* *2. (open)*

C Tpt. 2, 3 *mf* *f*

Tbn. 1, 2 -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 (Toms, Snare) *mp* *f* *f*

Perc. 2 Slapstick *f*

Vib. Xylophone *medium-hard rubber* *f*

Hp. *f* *l.v.* *mf* *mp* *mf* *p* *ff*

Pno. -

Vln. I *f* 3 *mf* *p* *mf* 3 *p* *mf* *p* *f* *p*

Vln. II *pizz. div. a4* *f* *mf* *mp* *mf* *f* *sul pont.*

Vla. 3 *p* *pizz. div.* *f*

Vc. 3 *f*

Db. (pizz.) *f*

31 32 33

[illegible]

The image displays a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds (Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1, 2, & 3, Horn 1, 3, Horn 2, 4, Cor Anglais 1, 2, & 3, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Snare Drum, Concert Bass Drum, Medium Suspended Cymbal, Xylophone, Harp, Piano, Violin I & II, Viola, Violoncello, and Double Bass). The score is written in a standard musical notation, including notes, rests, and various dynamics (f, sf, p, ff, mf, mp). There are also performance instructions and a large bracket on the right side of the page, indicating a section of the score.



48 49 50 51 52 53 54 55

Fl. 1, 2 *ff*

Picc. *ff*

Ob. 1, 2 *ff*

E. H. *ff*

Cl. 1, 2 *ff* *mp* *mf* *mp* *mf*

B. Cl. *ff* *f* *ff*

Bsn. 1, 2, 3 *f* *ff* *mf* *f* *mf* *f* 2, 3

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

C Tpt. 1 *mf* *f*

C Tpt. 2 *mf* *f*

C Tpt. 3 *mf* *f*

Tbn. 1, 2 *ff* *mf* *f*

B. Tbn. *ff*

Tba.

Timp. *ff* *mf* *f*

Perc. 1 (Snare, Toms) *f*

Perc. 2 (B.D.) *ff*

Perc. 3 (Slapstick) *f*

Hp.

Pno.

Vln. I *ff* *div.* *tutti molto sul pont.* *f* *mf sub.* *f*

Vln. II *ff* *div.* *mf* *f* *mf sub.* *f*

Vla. *ff* *f* *mp* *mf* *f*

Vc. *ff* *f* *mp* *mf* *f*

Db. *f* *ff* *pizz.* *f*

55

non divisi





63

67 68 69 70 71 72 73 74 15

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

Hn. 1, 3

Hn. 2, 4

CTpt. 1

CTpt. 2

CTpt. 3

Tbn. 1

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

67 68 69 70 71 72 73 74

Large Lion's Roar

Slapstick To Xyl.

67 68 69 70 71 72 73 74

7576777879808182

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

7576777879808182

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

7576777879808182

Timp.

Perc. 1

Perc. 2

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

81

81

mp

[illegible]



This page of a musical score is divided into two systems, each containing staves for various instruments. The top system includes staves for Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1, 2, & 3, Horn 1, 3, Horn 2, 4, C Trumpet 1, 2, & 3, Trombone 1, 2, Baritone Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The bottom system continues the same instrumentation. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various dynamics such as *ff*, *mf*, *pp*, *f*, *mp*, *sf*, and *p*. Performance instructions like "ad lib pitch, not together", "2. To Alto Flute", "scrape w/ metal in circular motion", "Large Tam-Tam", "To Slap.", "pizz. div.", and "pizz." are included. The score is written in 2/4 and 4/4 time signatures, with measures numbered 97 through 103.

104 105 106 107 108 109

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

104 105 106 107 108 109



110 111 112 113 114 21

Fl. 1, 2 *mf* *f* *ff*

Picc. *f* *p* To Flute

Ob. 1, 2

E. H.

Cl. 1, 2 1. *mf* 2. *mp*

B. Cl. *mp*

Bsn. 1

Bsn. 2, 3

Hn. 1, 3 110 111 112 113 114

Hn. 2, 4 4. *mp*

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *mf* *p* *f*

Perc. 1 Slapstick *f* *ff* To Lion's Roar.

Perc. 2 *p* *f* very hard beaters To Glock.

Perc. 3 To Xyl. *f* *p* Xylophone w/ hard rubber To Sus. Cym.

Hp.

Pno.

Vln. I *f* *p* *gliss.* *ff*

Vln. II *mf* *f*

Vla. *mp*

Vc.

Db. *gliss.*

110 *mp* 111 112 113 114



[illegible]



135 136 137 138 25

Fl. 1

A. Fl.

Fl. 3

Ob. 1, 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

135 136 137 138





28

147

Solo

148

149

2  
4

Fl. 1

f

mp

f

Fl. 2, 3

-

-

-

Ob. 1

p

mp

f

Ob. 2

mf

mp

f

E. H.

-

-

-

Cl. 1, 2

n

f

pp

f

pp

f

pp

B. Cl.

n

ff

n

n

ff

n

p

Bsn. 1, 2, 3

-

-

-

Hn. 1, 3

147

148

149

Hn. 2, 4

-

-

-

C Tpt. 1, 2, 3

to straight mute

n

-

-

Tbn. 1, 2

-

-

-

B. Tbn.

-

-

-

Tba.

-

-

-

Timp.

-

-

-

Perc. 1

-

-

-

Perc. 2

-

-

-

Vib.

6

6

6

6

6

6

6

6

Hp.

3

3

3

3

p

3

3

3

f<sup>3</sup>

Cel.

-

f

3

p

Vln. I

Solo, very expressive

ff

3

mf

f

Vln. II

f

n

n

ff

p

Vla.

mf

p

f

pp

f

pp

Vc.

f

p

f

p

Db.

-

-

-

147

148

149

2  
4



[illegible]

[illegible]

[illegible]

**157** ♩ = 72, rubato

rit.

33

158 159 160

Fl. 1

Fl. 2, 3

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Glock.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit. accel. a tempo

tr.

mp

n

tr.

mp

player two

player one

player one

ppp

158 159 160



163 2/4 accel. 164 4/4 a tempo molto rit. 35

Fl. 1

Fl. 2, 3

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Glock.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

163

164

*Solo* 1. *p* *mf* *n* *bend immediately*

*To Bass Drum* *p*

*f* *pp*

*Solo* *f* *p*

*gliss.* *mf*

*(tr)*

163 164

36

165 ♩ = 48 166 167 168 169  $\frac{3}{4}$  170  $\frac{4}{4}$  ♩ = 96

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

\* fingering for multiphonics in part  
1.  
*p* *mp* *n*

Cl. 1, 2

\* fingering for multiphonics in part  
*a3* vary speed of gesture throughout  
*pp* *p* *pp*

B. Cl.

Solo  
*p* *mf*

Bsn. 1, 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

cup mute  
play either figure throughout

Timp.

(Tam Tam)  
rub superball across face of tam tam to produce overtones, moans, cries, wails  
*pp* very soft beaters

Perc. 1

(B.D.)  
*ppp*

Perc. 2

Vib.

arco (Crotales)  
*n* *mf* *n* *mf* *n* *mf* *n* *mf*

hold until *n*

Hp.

Pno.

*pp* play continuously random rhythms  
8<sup>va</sup>. J  
pedal down until indicated

165 ♩ = 48 tutti free bow  $\frac{3}{4}$  169  $\frac{3}{4}$  170  $\frac{4}{4}$  ♩ = 96

Vln. I

Vln. II

Vla.

Vc.

div.  
*p* *mf* *f*

sul D slow, unmeasured tremolo  
*pp* *mp* *n* *pp* *mp* *n* sul G *f* 3 *p*

Db.

arco pizz.  
play continuously throughout the duration, pizz. notes should be sparing, not together  
*pp* *as before* *pizz.*

165 *pp* 166 167 168 169 170 *mp*



171 172 173 174

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Crot.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

171 172 173 174

as before

arco as before arco pizz.

f mp < f

arco as before arco pizz.

f mp < f

175

[illegible]

[illegible]













[illegible]

47
6/8
9

212
213
214
215
216
217
218

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Db.

212
213
214
215
216
217
218

212
213
214
215
216
217
218



[illegible]

2  
4

6  
8

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

(Snare Drum)

(B.D.)

(Tam Tam)

China Cym.

Large Tam Tam

overlapping glisses downwards,  
starting note left to performer's discretion

E♭F♯G♭A♭  
B♭C♯D♯

2  
4

6  
8

ff

248

247 248 249 250 251 252 253 254 255

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

247 248 249 250 251 252 253 254 255

mf

f

mp

ff

fp

p

ff

f

div.

tutti

non divisi

1/4

6/8

non divisi

ff

f

256 257 258 259 260 261 262 263 264 265 266

Fl. 1, 2 *mp* *ff* *n* *p* *n* *p*

Picc. *sfz*

Ob. 1, 2 *mp* *ff*

E. H. *mp*

Cl. 1, 2 *mp* *n* *p* *I. Solo* *n* *mp*

B. Cl.

Bsn. 1 *ff*

Bsn. 2, 3 *ff*

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2, 3 *ff*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (B.D.) *ff* To Glock.

Perc. 3 Vibraphone *p*

Hp. *p* *l.v.* *l.v.*

Cel. *p* *Reo until indicated*

Vln. I *p* *n* *div. hushed, mysterious* *pp* *p*

Vln. II *n* *p* *pp* *p*

Vla.

Vc. *ff* *pp* *mp* *pp* *mp*

Db.

256 257 258 259 260 261 262 263 264 265 266



This musical score page covers measures 267 to 278. The instruments and their parts are as follows:

- Fl. 1, 2:** Measures 272-273, playing a melodic phrase with dynamics *p* and *n*.
- Picc.:** Rests throughout.
- Ob. 1, 2:** Rests throughout.
- E. H.:** Rests throughout.
- Cl. 1, 2:** Measures 267-271, playing a melodic line with trills and dynamics *p* and *n*.
- B. Cl.:** Measures 270-274, playing a sustained note with dynamics *pp*.
- Bsn. 1:** Rests throughout.
- Bsn. 2, 3:** Rests throughout.
- Hn. 1, 3:** Rests throughout.
- Hn. 2, 4:** Rests throughout.
- C Tpt. 1:** Rests throughout.
- C Tpt. 2, 3:** Rests throughout.
- Tbn. 1, 2:** Rests throughout.
- B. Tbn.:** Rests throughout.
- Tba.:** Rests throughout.
- Timp.:** Rests throughout.
- Perc. 1:** Large Suspended Cymbal, playing a sustained note with dynamics *pp* and *ppp*.
- Glock.:** Measures 267-271, playing a melodic line with dynamics *p* and *pp*. Measures 272-274, playing a sustained note with dynamics *p* and *pp*.
- Vib.:** Measures 267-271, playing a melodic line with dynamics *p* and *pp*. Measures 272-274, playing a sustained note with dynamics *p* and *pp*.
- Hp.:** Measures 267-271, playing a melodic line with dynamics *p* and *pp*. Measures 272-274, playing a sustained note with dynamics *p* and *pp*.
- Cel.:** Measures 267-271, playing a melodic line with dynamics *mf* and *pp*. Measures 272-274, playing a sustained note with dynamics *p* and *pp*.
- Vln. I:** Measures 272-273, playing a melodic line with dynamics *mp* and *n*. Measures 274-278, playing a sustained note with dynamics *mp* and *n*.
- Vln. II:** Measures 272-273, playing a melodic line with dynamics *mp* and *n*. Measures 274-278, playing a sustained note with dynamics *mp* and *n*.
- Vla.:** Measures 272-273, playing a melodic line with dynamics *mp* and *n*. Measures 274-278, playing a sustained note with dynamics *mp* and *n*.
- Vc.:** Measures 269-271, playing a melodic line with dynamics *p* and *mp*. Measures 272-274, playing a sustained note with dynamics *p* and *mp*. Measures 275-278, playing a melodic line with dynamics *pp* and *mf*.
- Db.:** Measures 269-271, playing a melodic line with dynamics *p* and *mp*. Measures 272-274, playing a sustained note with dynamics *p* and *mp*. Measures 275-278, playing a melodic line with dynamics *pp* and *mf*.



290 291 292 293 294 295 296 297 298 55

Fl. 1, 2 *mf* *fp* *ff* *sfz*

Picc. *mf* *ff* *mf* *ff* *sfz*

Ob. 1, 2 *mf* *fp* *ff* *sfz*

E. H. *mf* *fp* *ff*

Cl. 1, 2 *mf* *fp* *ff* *sfz*

B. Cl. *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Bsn. 3 *f* *ff*

Hn. 1, 3 *f* *ff* *p sub.* *ff*

Hn. 2, 4 *f* *ff*

C Tpt. 1 *fff* *p* *f* *sfz*

C Tpt. 2, 3 *f* *fff* *p* *f* *sfz*

Tbn. 1, 2 *f*

B. Tbn. *sim.* *f*

Tba. *f*

Timp. *fp* *ff* *f*

Perc. 3 *f* *p* *fp* *ff* (China) *p* *f* *p sub.* *ff*

Perc. 2 *ff* *ff*

Perc. 3 *f*

Hp. *ff* *E♭*

Pno. *f* *ff*

Vln. I *mf* *ff* *fff* *tutti* *f* *ff* *p sub.* *ff*

Vln. II *mf* *ff* *fff* *tutti* *f* *ff* *p sub.* *ff*

Vla. *f* *ff* *fff* *tutti* *f* *ff* *p sub.* *ff*

Vc. *f* *ff* *fff* *tutti* *f* *ff* *p sub.* *ff*

Db. *f* *ff*

 **2**  
**4**

307 308 309 310 311

Fl. 1, 2 3 3 3 *p* *ff* 3 3 3 *p*

Picc. 3 3 3 *p* *ff* 3 3 3 *p*

Ob. 1, 2 *mp* *ff* *p*

E. H. *mp* *ff* *p*

Cl. 1, 2 3 3 3 *p* *ff* 3 3 3 *p*

B. Cl. *f* *ff* *sub.* *f*

Bsn. 1 *mf* *ff* *sub.* *f*

Bsn. 2 *mf* *ff* *sub.* *f*

Bsn. 3 *f* *ff* *sub.* *f*

Hn. 1, 3 307 308 309 310 Bells Up *ff* 3 3 311 *a2* Lower Bells

Hn. 2, 4 307 308 309 310 Bells Up *ff* 3 3 311 *a2* Lower Bells

C Tpt. 1 307 308 309 310 *f* 3 3 *p* 311 *ff* *sub.*

C Tpt. 2, 3 307 308 309 310 *f* 3 3 *p* 311 *ff* *sub.*

Tbn. 1, 2 *mf* 3 3 *ff* *sub.* 5 3 3 311 *ff*

B. Tbn. *mf* 3 3 *ff* *sub.* 5 3 3 311

Tba. *f* *ff* *sub.*

Timp. *ff* *sub.* *ff*

Perc. 3 Suspended Cymbal *w/ yarn* *p* *ff* *mp* 3 3 *ff* *p*

Perc. 2 *ff*

Perc. 3

Hp. *highest note on the beat* *ff* *gliss.*

Pno. *highest note on the beat* *ff*

Vln. I 3 3 3 *p* *ff* 3 3 3 *p* *tutti* *div.* *mf* *cresc.*

Vln. II 3 3 3 *mp* *ff* 3 3 3 *p* *tutti* *div.* *mf* *cresc.*

Vla. *mf* 3 3 *ff* *sub.* 5 3 3 311 *mf* *cresc.*

Vc. *mf* 3 3 *ff* *sub.* 5 3 3 311 *f*

Db. *f* *ff* *sub.* *f*

307 308 309 310 311

Fl. 1, 2



Picc.



Ob. 1, 2



E. H.



Cl. 1, 2



B. Cl.



Bsn. 1



Bsn. 2, 3



Hn. 1, 3



Hn. 2, 4



C Tpt. 1



C Tpt. 2, 3



Tbn. 1, 2



B. Tbn.



Tba.



Timp.



Perc. 3 (Snare Drum)



Perc. 2 (B.D.)



Perc. 3 Tambourine



Hp.



Pno.



Vln. I



Vln. II



Vla.



Vc.



Db.



312

fp

313

314

ff

315

316

317

